

UNIVERSIDADE DE LISBOA  
FACULDADE DE BELAS-ARTES



**Arte e Realidade**  
**Aproximação, diluição e simbiose no século XX**

Cristina Pratas Cruzeiro

VOLUME II

DOCTORAMENTO EM BELAS-ARTES  
Especialidade em Ciências da Arte

ANO 2014



UNIVERSIDADE DE LISBOA  
FACULDADE DE BELAS-ARTES



**Arte e Realidade**  
**Aproximação, diluição e simbiose no século XX**

Cristina Pratas Cruzeiro

VOLUME II

DOUTORAMENTO EM BELAS-ARTES

Especialidade em Ciências da Arte

Tese orientada pelo **Professor Doutor Fernando António Baptista Pereira**

ANO 2014





## ÍNDICE

Anexo de imagens Parte 1-----p.3

Anexo de imagens Parte 2-----p.31



## **PARTE 1**

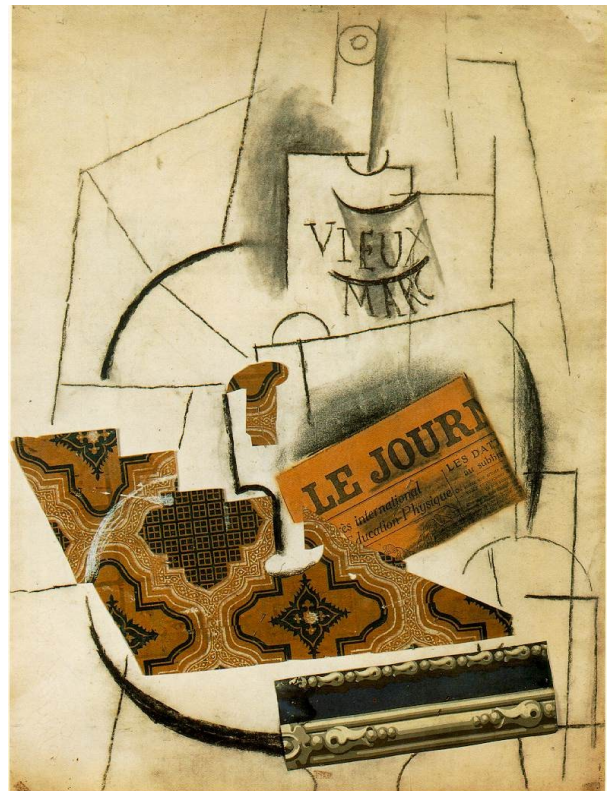
**MAPEANDO O RELACIONAMENTO ENTRE ARTE E  
REALIDADE: NOVAS ABORDAGENS E APROXIMAÇÕES  
DESDE O MATERIAL AO SOCIAL**



**Figura 1** - Oscar Gustav Rejlander - The Two Ways of Life, 1857  
impresso em papel de albumina, 21.8 x 40.8 cm.  
(Apud <http://www.luminous-lint.com/app/image/3595914023555467097127542017/>)



**Figura 2** - Anônimo – Postal I Guerra Mundial, c.1914-18  
(Apud [http://www.artres.com/C.aspx?VP3=ViewBox\\_VPage&VBID=2UN365K36Q2L&IT=ZoomImageTemplate01\\_VForm&IID=2UNTWACABYXJ&PN=40&CT=Search&SF=0](http://www.artres.com/C.aspx?VP3=ViewBox_VPage&VBID=2UN365K36Q2L&IT=ZoomImageTemplate01_VForm&IID=2UNTWACABYXJ&PN=40&CT=Search&SF=0))



**Figura 3** – Pablo Picasso – Bouteille de Vieux Marc, verre et journal, 1913, carvão e papel colado, 63 x 49 cm.  
(Apud <http://www.artgalleryabc.com/picasso/picasso>)

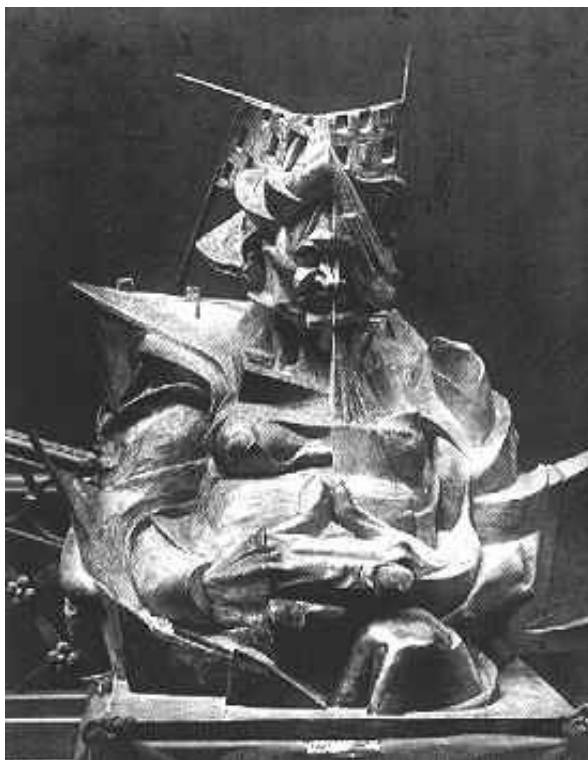




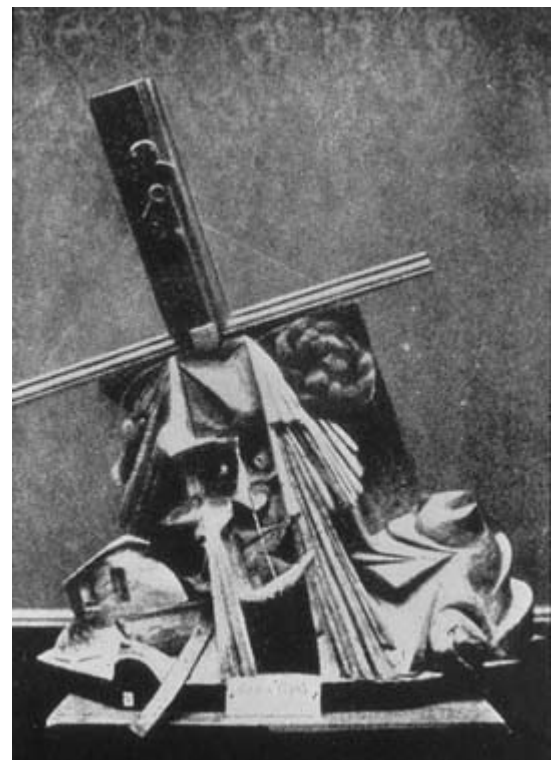
**Figura 4** – Pablo Picasso – Verre, journal et dé, 1914, estanho e pintura, areia e arame, 20,6 x 18,5 x 10 cm.  
(Apud <http://navigart.fr/picasso/#/160000000000776>)



**Figura 5** – Pablo Picasso – Verre et bouteille de Suze, 1912, carvão, guache e papel colado, 64 x 50 cm.  
(Apud <http://faculty.dwc.edu/wellman/Suze.html>)



**Figura 6** – Umberto Boccioni – Testa+Casa+Luce, 1912 (destruída).  
(Apud <http://faculty.etsu.edu/koterbay/20thtest10.html>)



**Figura 7** – Umberto Boccioni – Fusione di una testa e di una finestra, 1912 (destruída).  
(Apud <http://faculty.etsu.edu/koterbay/20thtest10.html>)





**Figura 8** – Gino Severini – Ballerina Blu, 1912, Óleo s/ tela e lantejoulas, 61 x 46 cm.  
(Apud <http://arttattler.com/archivemasterpiecesoffuturism.html>)



**Figura 9** – Gino Severini –Forme di una danzatrice nella luce, c. 1912, Pastel s/ tela e lantejoulas, 50 x 35 cm.  
(Apud <http://www.atlantedellarteitaliana.it/artwork-13558.html>)



**Figura 10** – Gino Severini – Mare = Ballerina, 1913-14, Óleo s/ tela e lantejoulas, 92,7 x 73,6 cm.  
(Apud <http://www.atlantedellarteitaliana.it/artwork-13558.html>)



**Figura 11** – Enrico Prampolini – Beguinage, 1914, Colage s/ madeira, 12,7 x 22 cm.  
(Apud <http://quod.lib.umich.edu/h/hart/x-241741/1>)





**Figura 12** – Kurt Schwitters – Konstruktion für edle Frauen, 1919, Colagem e pintura, 103 x 83,3 cm.  
(Apud <http://www.artchive.com/artchive/S/schwitters/nobleldy.jpg.html>)



**Figura 13** – Kurt Schwitters – Merzbau, Hanover, 1923-37 (destruído) (Foto: Wilhelm Redemann, 1933)  
(Apud [http://www.moma.org/explore/inside\\_out/2012/07/09/in-search-of-lost-art-kurt-schwitterss-merzbau](http://www.moma.org/explore/inside_out/2012/07/09/in-search-of-lost-art-kurt-schwitterss-merzbau))



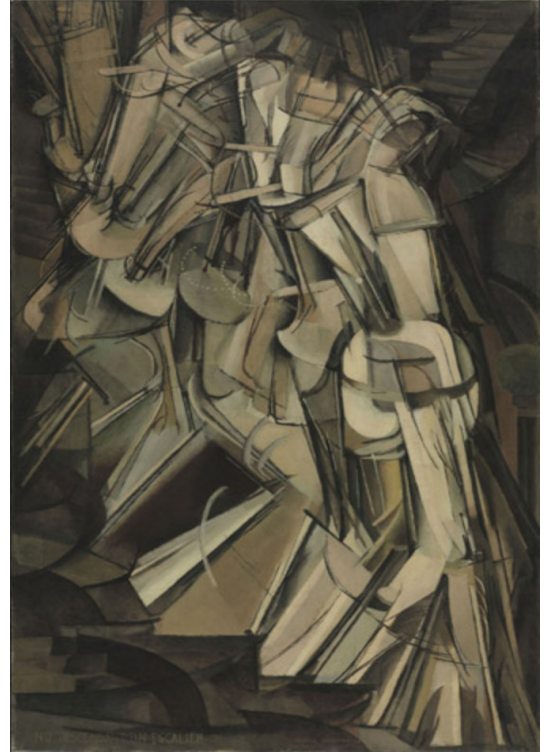
**Figura 14** – Alberto Burri – Composizioni, 1953, Óleo e acrílico s/ sarja e tela, 86 x 100,4 cm.  
(Apud <http://www.guggenheim.org/newyork/collections/collection-online/artwork/717>)



**Figura 15** – Giovanni Anselmo – Senza titolo, 1968, Granito, alface e fio de cobre, 70 x 23 x 37 cm.  
(Apud [http://www.archivioanselmo.com/it/opere/sessanta\\_senza\\_titolo\\_18.asp](http://www.archivioanselmo.com/it/opere/sessanta_senza_titolo_18.asp))



**Figura 16** – Giovanni Anselmo – Respiro, 1969, Ferro e esponja natural, 905 x 6 x 11 cm.  
(Apud <http://www.archivioanselmo.com/it/opere/sessanta/respiro.asp>)



**Figura 17** – Marcel Duchamp – Le Nu Descendant un escalier (n° 2), 1912, Óleo s/ tela, 147 x 89.2 cm.  
(Apud <http://www.philamuseum.org/collections/permanent/51449.html?mulR=32145|44>)



**Figura 18** – Marcel Duchamp – Roue de bicyclette, 1913, Ready-made, 126,5 x 31,5 x 63,5 cm.  
(Apud [http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR\\_R-93dc2322979a4af673719cf70e44c7a&param.idSource=FR\\_O-229b0bf96d73e49ba836ea4474633f0](http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR_R-93dc2322979a4af673719cf70e44c7a&param.idSource=FR_O-229b0bf96d73e49ba836ea4474633f0))



**Figura 19** – Marcel Duchamp – Fountain, 1917/64, Ready-made, 36 x 48 x 61 cm.  
(Apud <http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573>)





**Figura 20** – Arman – *Petits Dechets Bourgeois*, 1959, Acumulação: dejectos domésticos em caixa de vidro, 60 x 40 x 10 cm.  
(Apud <http://www.arman-studio.com/RawFiles/000845.html>)



**Figura 21** – Arman – *Hommage a France Raysse*, 1960, Acumulação: dejectos domésticos em caixa de acrílico, 64 x 64 x 46 cm.  
(Apud [http://www.armanstudio.com/work-arman-hommage\\_a\\_france\\_raysse-257-2-1960-fr.html](http://www.armanstudio.com/work-arman-hommage_a_france_raysse-257-2-1960-fr.html))



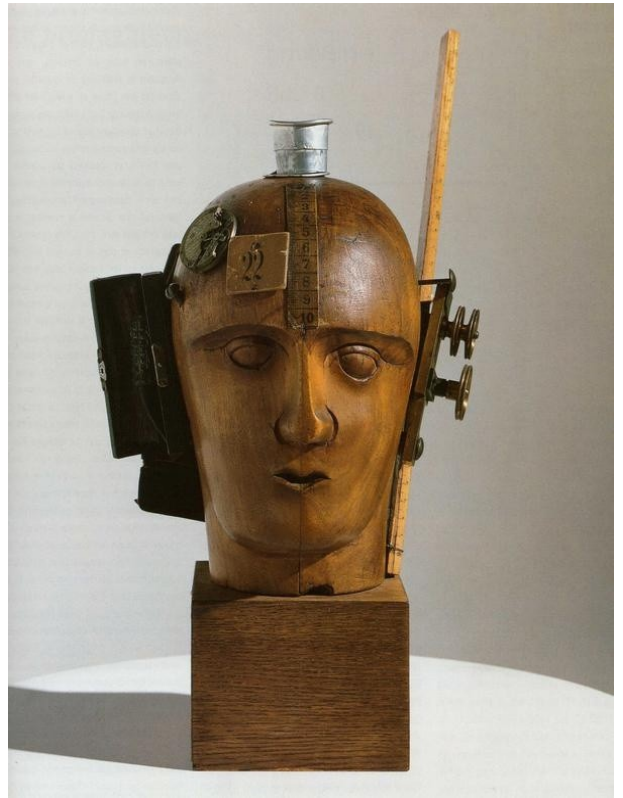
**Figura 22** – Jean Tinguely – *Homage to New York*, (Klaxon), Fragmento de escultura, 1960, 48 x 70 x 65 cm.  
(Apud [http://www.tinguely.ch/en/museum\\_sammlung/sammlung.1960-1969\\_0115.html](http://www.tinguely.ch/en/museum_sammlung/sammlung.1960-1969_0115.html))



**Figura 23** – Jean Tinguely – *Etude pour une fin du monde*, No. 1, 1961 (Foto: Pontus Hulten) .  
(Apud <http://www.tinguely.ch/fr/presse/pressematerial/2010/Rotozaza-II.html>)



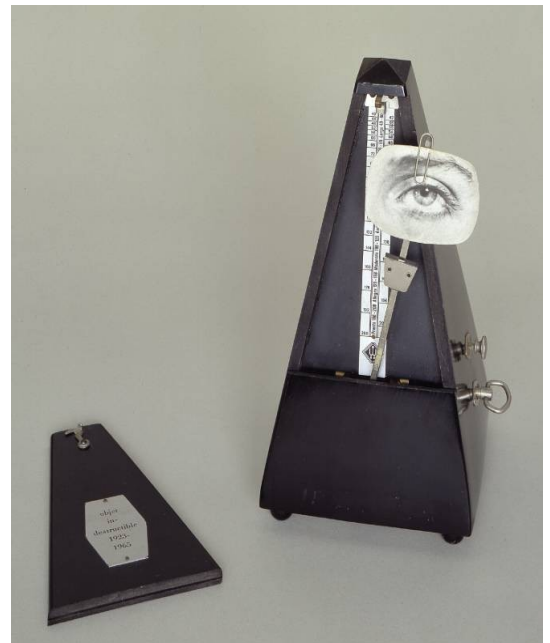
**Figura 24** – John Heartfield - Adolf Der Übermensch: Schluckt Gold und redet Blech, 1932 Fotomontagem publicada em AIZ, Berlim, 17 de Julho de 1932, 38 x 27 cm.  
(Apud <http://archives-dada.tumblr.com/post/60935647185/john-heartfield-adolf-der-ubermensch-schluckt>)



**Figura 25** – Raoul Hausmann - Mechanischer Kopf: Der Geist unserer Zeit, 1919, Assemblage: materiais diversos, 32,5 x 21 x 20 cm.  
(Apud [http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR\\_R-c0ddb3ff8a3d662fbde1bc6164547a&param.idSource=FR\\_O-9652c45baef7be97418d96283d86ced](http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR_R-c0ddb3ff8a3d662fbde1bc6164547a&param.idSource=FR_O-9652c45baef7be97418d96283d86ced))

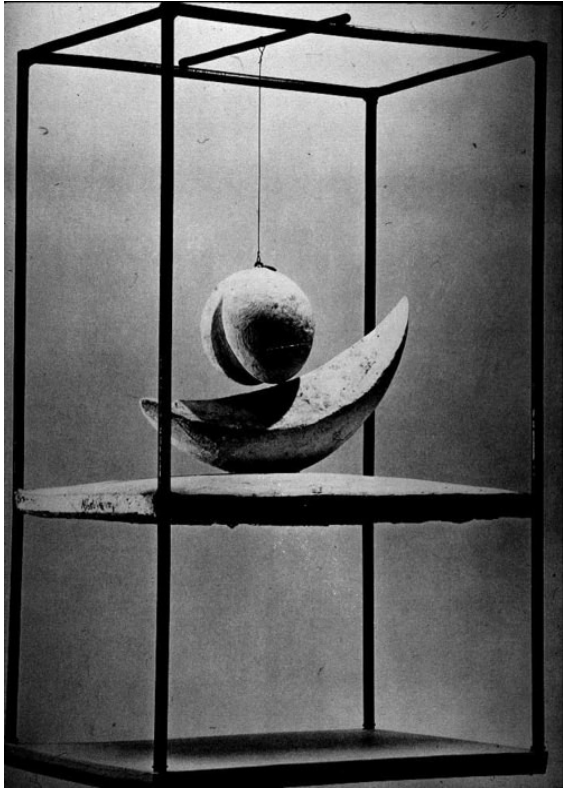


**Figura 26** – Meret Oppenheim - Objet (Le déjeuner en fourrure), 1936, Objecto surrealista, chávena: 10.9 cm diâmetro; pires: 23.7 cm diâmetro; colher 20.2 cm comprimento.  
(Apud [http://www.moma.org/collection/browse\\_results.php?criteria=O%3AAD%3AE%3A4416&page\\_number=1&sort\\_order=1&template\\_id=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A4416&page_number=1&sort_order=1&template_id=1))



**Figura 27** – Man Ray - Objet à détruire, 1922-23, Objecto surrealista, 21,5 x 11 x 11,5 cm.  
(Apud <http://www.tate.org.uk/art/artworks/man-ray-indestructible-object-t07614>)





**Figura 28** – Alberto Giacometti - Suspended Ball, 1930-31, Objecto surrealista, ferro e gesso. (Foto: Le Surréalisme au service de la Révolution' nr. 3) (Apud Dali, 1998, p.233)



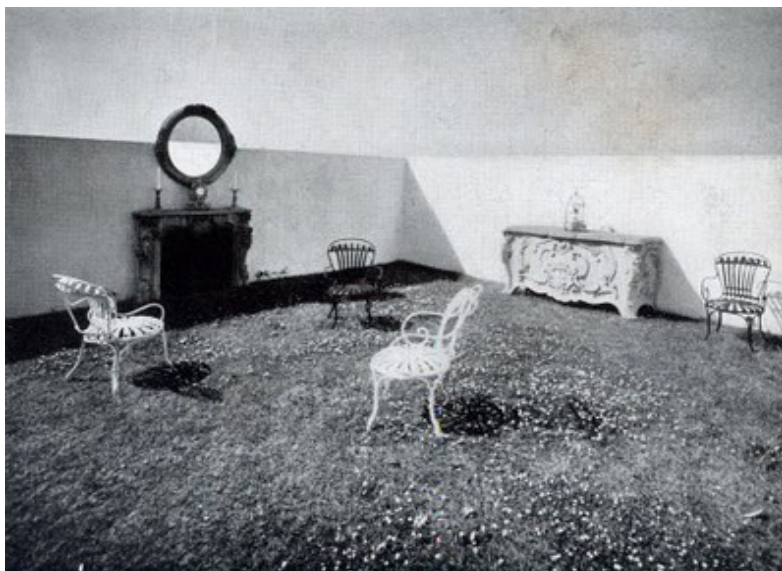
**Figura 29** – Salvador Dali - Objet scatologique à fonctionnement symbolique, 1931/74, materiais diversos, 48 x 24 x 14 cm (Apud <http://www.museedelobjet.org/oeuvre-104-66.html>)



**Figura 30** – Salvador Dali - White Aphrodisiac Telephone, 1936, objecto surrealista. 18 x 30, 5 x 12.5 cm (Apud <http://www.guggenheim-bilbao.es/en/works/white-aphrodisiac-telephone/>)

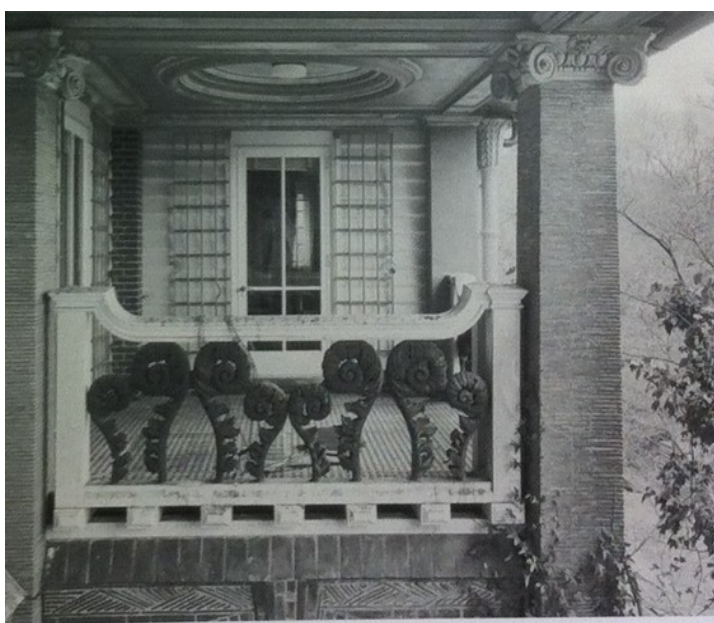


**Figura 31** – Meret Oppenheim, Tisch mit Vogelfüßen, 1939, objecto surrealista, 64 x 68 cm. (Apud <http://mappingthemarvellous.wordpress.com/category/maps-lists/page/3/>)



**Figura 32** – Terraço do apartamento de Carlos de Beistegui em Paris. Fotos: Architectural Review, Abril 1936

(Apud Wood, G. (2007) 'The Illusory Interior'. In Wood, G. (Ed.) *Surreal things: Surrealism and Design*. London: V&A Publications. ISBN: 978 1 85177501 9, p.66)



**Figura 33** – Decoração da Casa Monkton, a habitação de Edward James em Sussex

(Apud Wood, G. (2007) 'The Illusory Interior'. In Wood, G. (Ed.) *Surreal things: Surrealism and Design*. London: V&A Publications. ISBN: 978 1 85177501 9, p.51)





**Figura 34** – Joseph Beuys - I like America and America likes me, 1974, evento (Foto: Caroline Tisdall)  
(Apud <http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-4>)



**Figura 35** – Joseph Beuys, Gummierte Kiste, 1957, Caixa de madeira, borracha e alcatrão, 43 x 91 x 77 cm. (Foto: Ute Klopheus)  
(Apud <http://www.walkerart.org/collections?utf8=%E2%9C%93&q=beuys>)



**Figura 36** – Joseph Beuys, Ausfegen, 1972–85 Vitrine com material diverso, dim. variáveis.  
(Apud <http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-9>)



**Figura 37** – Joseph Beuys, The Pack, 1969, material diverso, dim. variáveis.  
(Apud <http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-6>)



Stockhausen

Nr. 12 2/3

ORIGINALE

musikalisches Theater

1961

Textbuch

UE 13958  
Universal Edition

**Figura 38** – Karlheinz Stockhausen – 'Originale', 1961, Theater am Dom, Colónia  
(Apud [http://www.stockhausen-verlag.com/Universal\\_Edition\\_Scores.htm](http://www.stockhausen-verlag.com/Universal_Edition_Scores.htm))

100

John Cage's Theatre Pieces

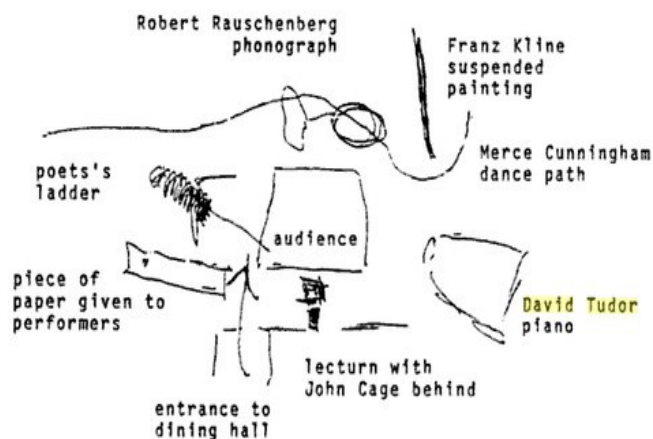


Fig. 23. Floorplan of the untitled event at Black Mountain College (1952), drawn for the author in 1989 by M. C. Richards, showing the audience square and relative positions of the performers. Identifications have been added. Reproduced courtesy of M. C. Richards.

**Figura 39** – John Cage - Esquema de "Untitled Event", Black Mountain College, 1952 (44.25 min.)  
(Apud Fetterman, W. (1996) *John Cage's Theatre Pieces* Holanda: Routledge, ISBN: 3718656426, p.100)



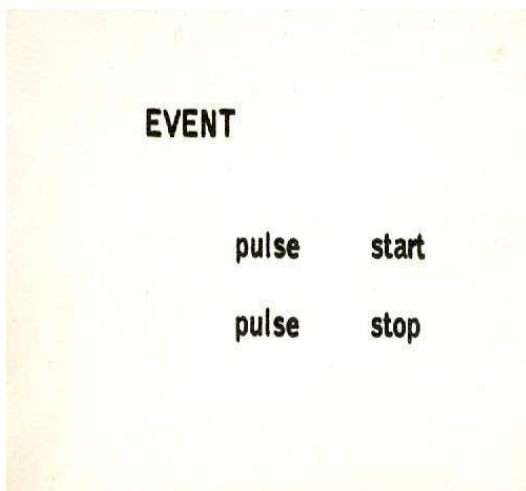
**Figura 40** – Allan Kaprow, A service for the dead II, 1962, Happening, (Foto: Robert R. Macelroy)  
(Apud Kelley, 2004, p.71)



**Figura 41** – Allan Kaprow, Push and Pull: A furniture comedy for Hans Hofmann, 1963, Environment, (Foto: Paul Berg)  
(Apud Kelley, 2004, p.81)



**Figura 42** – George Brecht, Three Lamp Events, 1961, Event-score.  
(Apud <http://www.fondazionebonotto.org/fluxus/brechtgeorge/performance/fx153412.html>)

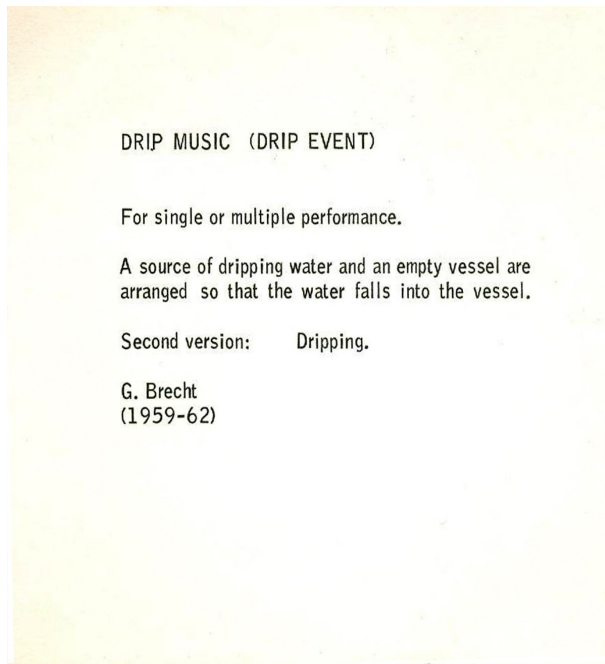


**Figura 43** – George Brecht, Event (pulse start, pulse stop), 1962, Event-score.  
(Apud <http://www.fondazionebonotto.org/fluxus/brechtgeorge/performance/fx1536.html>)



**Figura 44** – George Brecht, Six exhibitis, 1961, Event-score.  
(Apud <http://www.fondazionebonotto.org/fluxus/brechtgeorge/performance/fx1549.html>)





**Figura 45** – George Brecht, Drip Music, 1959-62, Event-score.  
(Apud <http://www.fondazionebonotto.org/fluxus/brechtgeorge/performance/fxm0415116.html>)



**Figura 46** – George Brecht, Drip Music, 1963, Evento. Performer: George Maciunas  
(Apud <http://en.wikipedia.org/wiki/File:DripPiece-Maciunas.jpg>)



**Figura 47** – George Brecht, Drip Music, 1963, Evento. Performer: George Maciunas  
(Apud [http://www.artecapital.net/opiniao-77-marta-traquino-da-construcao-do-lugar-pela-arte-contemporanea-ii\\_do-espaco-ao-lugar-fluxus](http://www.artecapital.net/opiniao-77-marta-traquino-da-construcao-do-lugar-pela-arte-contemporanea-ii_do-espaco-ao-lugar-fluxus))



**Figura 48** – George Brecht, Drip Music, 1959, Evento. Performer: Eric Anderson  
(Apud Martel, 2004, p.18)

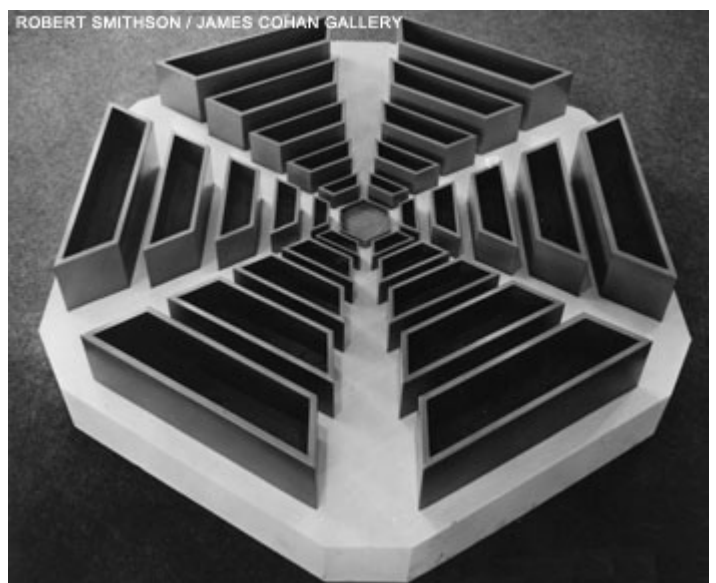
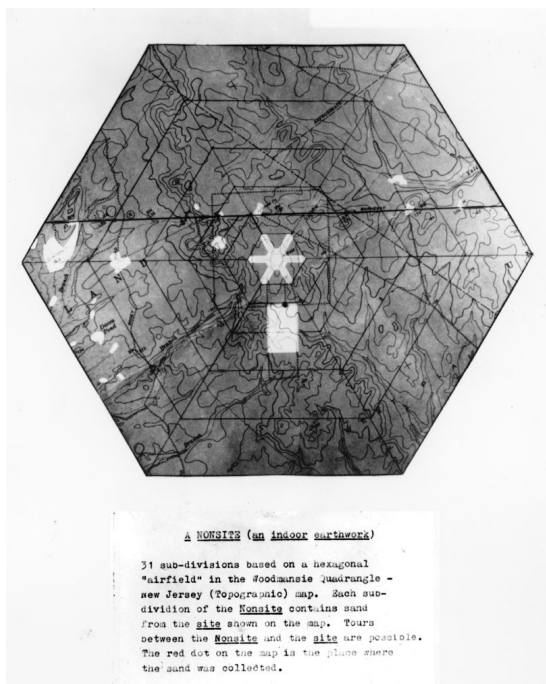




**Figura 49** – Alison Knowles, Proposition, 1962, Evento. Performer: Alison Knowles.  
(Apud <http://www.aknowles.com/salad.html>)



**Figura 50** – Dennis Oppenheim, Annual Rings, 1968, Intervenção e performance.  
(Apud <http://www.dennis-oppenheim.com/works/8>)



**Figura 51** – Robert Smithson - A nonsite, Pine Barrens, Nova Jérсия, 1968  
Escultura: alumínio e areia Mapa: fotografia aérea e mapa  
(Apud [http://www.robertsmithson.com/sculpture/nonsite\\_350.htm](http://www.robertsmithson.com/sculpture/nonsite_350.htm))





**Figura 52** – Asger Jorn e Guy Debord, Fin de Copenhague, 1957. Edição Le Bauhaus Imaginiste, 200 cópias, Capa e contra-capá (Apud [http://www.internationalauctioneers.com/#/lot/show/674867/Asger\\_Jorn\\_Guy\\_Debord:\\_](http://www.internationalauctioneers.com/#/lot/show/674867/Asger_Jorn_Guy_Debord:_))



**Figura 53** – Asger Jorn e Guy Debord, Fin de Copenhague, 1957. Edição Le Bauhaus Imaginiste, 200 cópias, páginas interiores (montagem por Bart Lans) (Apud <http://observatory.designobserver.com/feature/on-my-shelf-fin-de-copenhague/37720/>)



**Figura 54** – Asger Jorn e Guy Debord, Fin de Copenhague, 1957. Edição Le Bauhaus Imaginiste, 200 cópias, páginas interiores (montagem por Bart Lans) (Apud <http://observatory.designobserver.com/feature/on-my-shelf-fin-de-copenhague/37720/>)

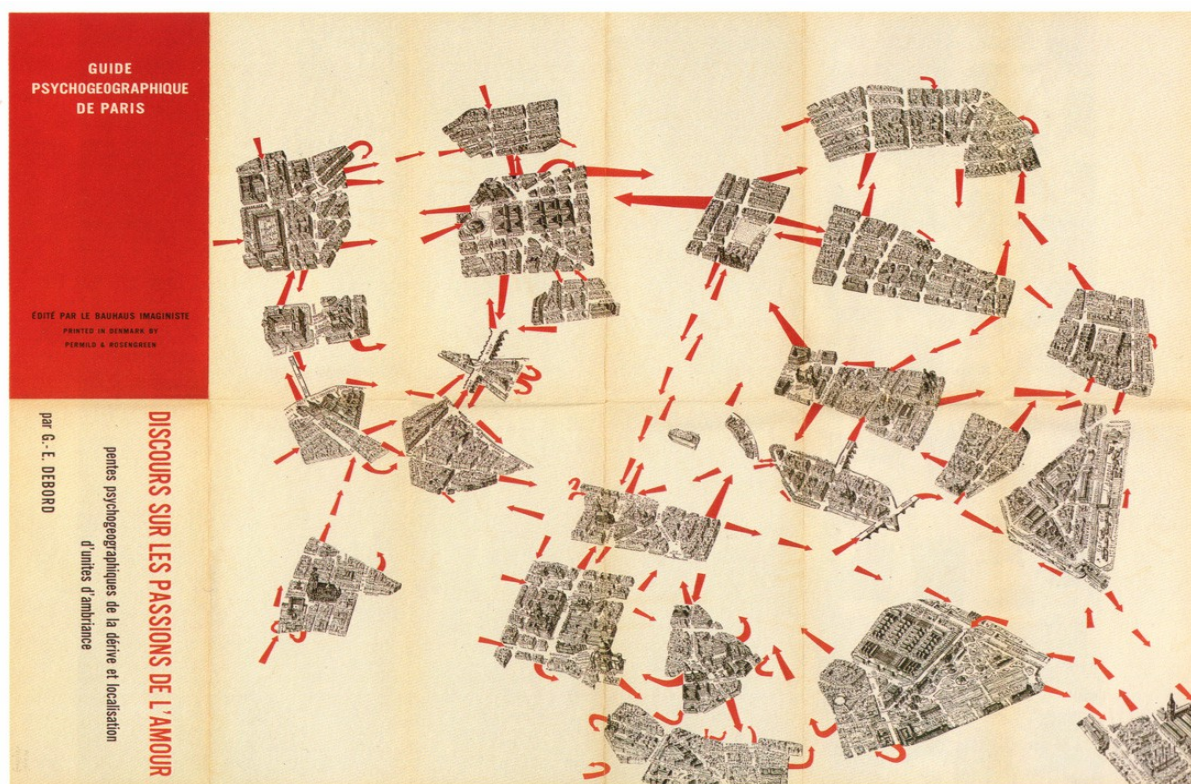


**Figura 55** – Asger Jorn, L'Avant-garde se rend pas, 1962, Óleo s/ tela, 73 x 60 cm. (Apud [http://sitemaker.umich.edu/avantgarde/past\\_events\\_\\_2011\\_](http://sitemaker.umich.edu/avantgarde/past_events__2011_))

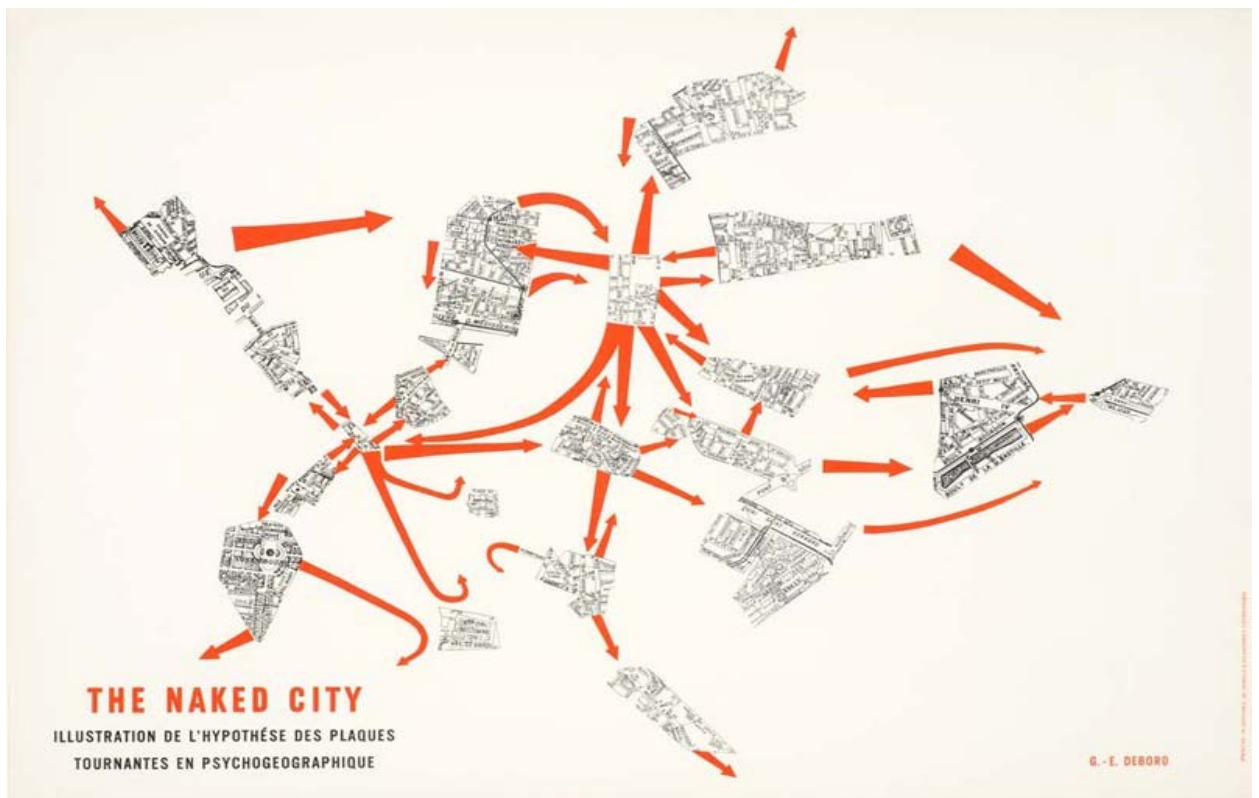




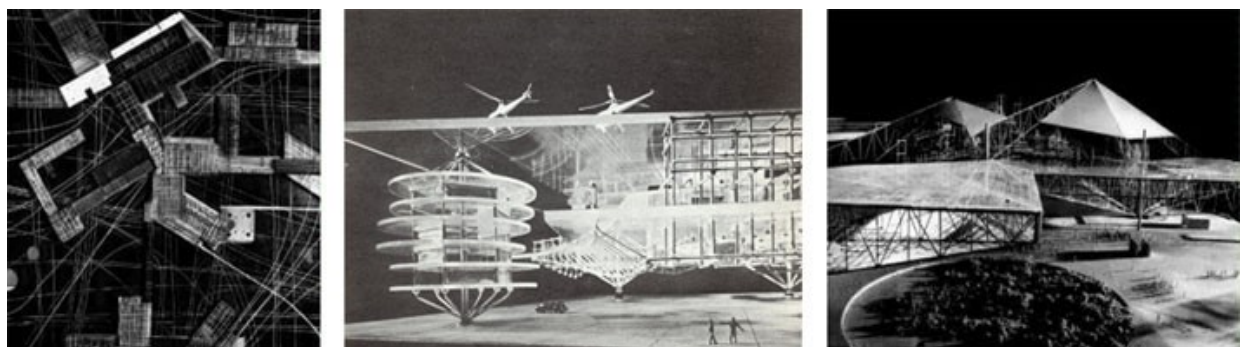
**Figura 56** – Pinot Gallizio, Pittura industriale, Foto: Pinot Gallizio e Giors Melanotte no Laboratório Sperimentale di Alba, c. 1956  
(Apud <http://quizlet.com/6102402/art-history-1900-present-7-of-11-flash-cards/>)



**Figura 57** – Guy Debord, Guide psychogéographique de Paris, Discours sur les passions de l'amour, 1957, Edição: Bauhaus Situationniste, Litografia, 59.5 x 73.5 cm. (Apud <http://www.frac-centre.fr/collection/collection-art-architecture/index-des-auteurs/auteurs/projets-64.html?authID=53&ensembleID=135>)

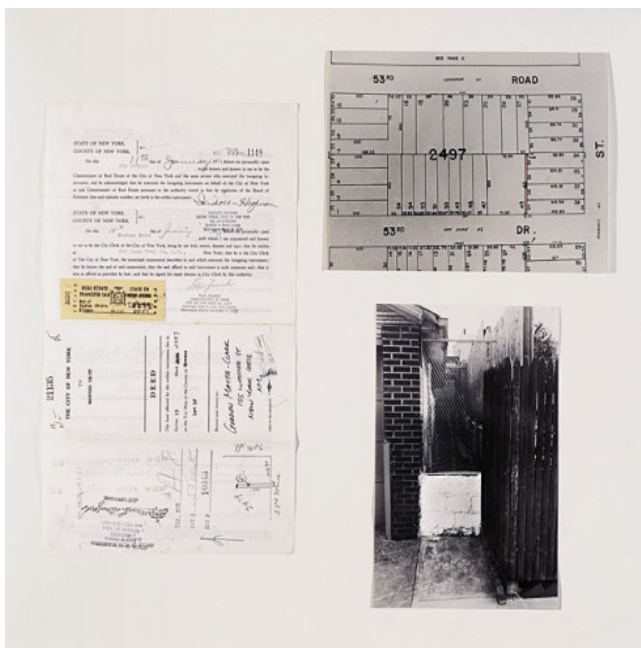


**Figura 58** – Guy Debord, The Naked City: Illustration de l'hypothèse des plaques tournantes en psychogéographique, 1957, Litografia, 33.3 x 48.3 cm. (Apud <http://www.frac-centre.fr/collection/collection-art-architecture/index-des-auteurs/auteurs/projets-64.html?authID=53&ensembleID=705>)

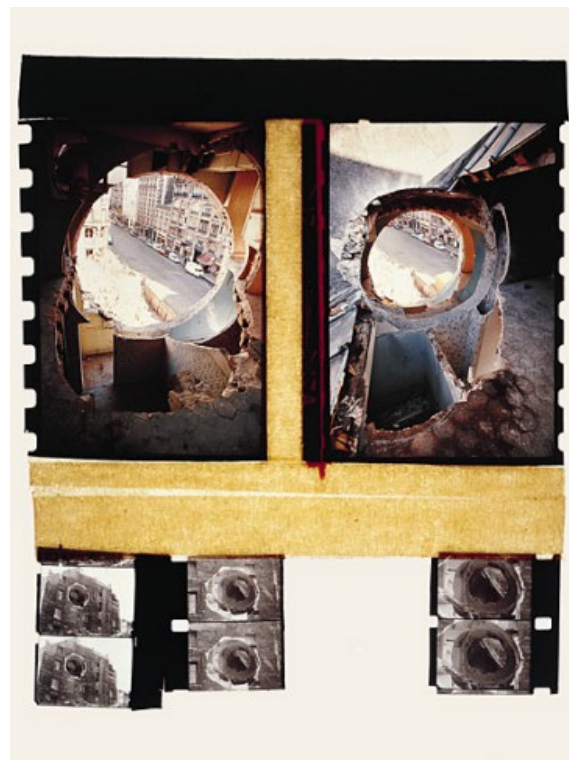


**Figura 59** – Constant, New Babylon, c.1956-1974, Projecto e maquetes. (Apud <http://www.uni-weimar.de/projekte/isp-gjk/index.php?id=118>)





**Figura 60** – Gordon Matta-Clark, Reality Properties: Fake Estates, Little Alley Block 2497, Lot 42, 1974 (montagem póstuma, 1992), materiais diversos, 25.4 × 221.5 × 3.5 cm. (Apud <http://www.guggenheim.org/new-york/collections/collection-online/artwork/5210>)



**Figura 61** – Gordon Matta-Clark, Conical Intersect, 1975, montagem fotográfica, 101.9 × 76.2 cm. (Apud <http://www.guggenheim.org/new-york/collections/collection-online/artwork/5210>)



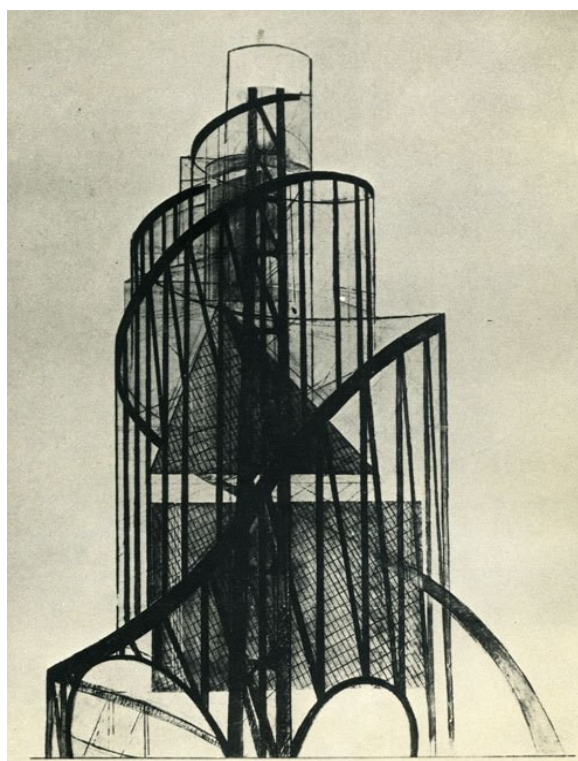
**Figura 62** – Gordon Matta-Clark, Conical Intersect, 1975, fotografia de época. (Apud <http://www.macba.cat/en/image-bank>)



**Figura 63** – Vladimir Tatlin, 'Pamiatnik III Internatsionala' (Monumento à III Internacional), fotomontagem.  
(Apud <http://www.tretyakov-huhtamo.com/exhibition/house-of-artists/tatlin/images/tatlin-photomontage.jpg>)



**Figura 64** – Vladimir Tatlin com um assistente junto ao modelo de 'Pamiatnik III Internatsionala', Petrogrado, 1920  
(Apud <http://www.artbook.com/blog-at-first-sight-tatlin.html>)

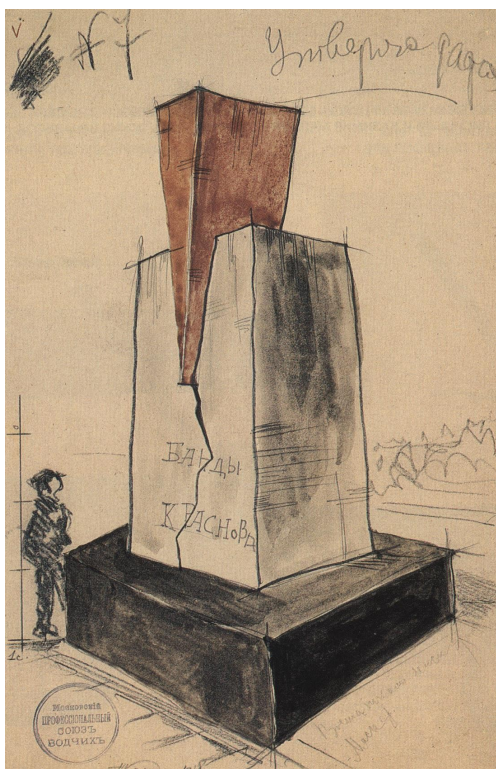


**Figura 65** – Projecto para 'Pamiatnik III Internatsionala', Petrogrado, 1919  
(Apud <http://arkinetblog.wordpress.com/2010/03/11/monument-to-the-third-international-vladimir-tatlin/>)

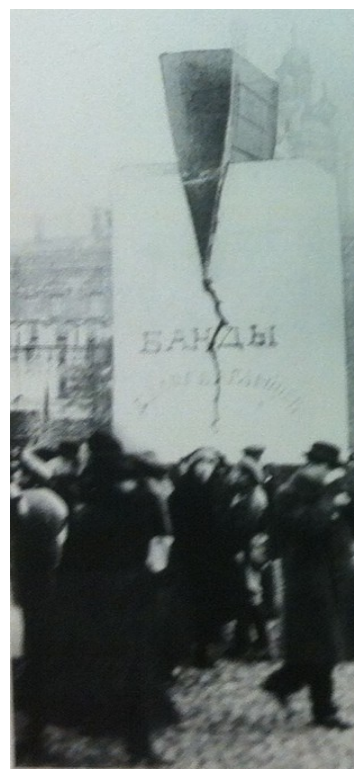




**Figura 66** – El Lissitzky, Bey Belych Klinom krasnim (Vence os brancos com a cunha dos vermelhos), 1919, litografia, nr 19/ ? (Ed. desconhecida), 48,7 X69,1 cm.  
(Apud <http://www.mutualart.com/Artwork/Beat-the-Whites-with-the-Red-Wedge/B42AFDE4099842C4>)



**Figura 67** – Nikolai Kolli, Desenho para a escultura de homenagem Revolução de Outubro, 1918.  
(Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 68** – Fotografia da escultura de Nikolai Kolli erigida na Praça da Revolução em Moscovo, 1918 (demolida).  
(Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 69** – Desenhos de N. Altman para 1.º Aniversário da Revolução, Petrogrado, 1918. (Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 70** – Fotografia de detalhes dos painéis 'O pintor' e 'O carpinteiro' de Alexander Osmerkin para 1.º Aniversário da Revolução, Moscovo, 1918. (Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 71** – Fotografia de pormenor do evento 'Shturm Zimnego dvortsa' (Assalto ao Palácio de Inverno), 3.º Aniversário da Revolução, Petrogrado, 1920. (Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)





**Figura 72** – Fotografia de pormenor do evento 'Shturm Zimnego dvortsa' (Assalto ao Palácio de Inverno), 3.º Aniversário da Revolução, Petrogrado, 1920.

(Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 73** – Fotografia de pormenor do evento 'Shturm Zimnego dvortsa' (Assalto ao Palácio de Inverno), 3.º Aniversário da Revolução, Petrogrado, 1920. Cena onde os trabalhadores se organizam.

(Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 74** – Fotografia de pormenor do evento 'Shturm Zimnego dvortsa' (Assalto ao Palácio de Inverno), 3.º Aniversário da Revolução, Petrogrado, 1920. Representação da burguesia.

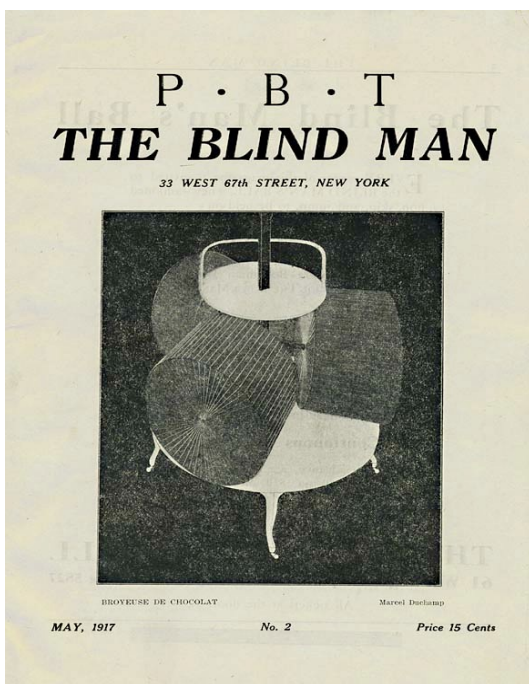
(Apud Cooke, C. et.al. (Ed.) (1990) *Street Art of the Revolution: Festivals and Celebrations in Russia 1918-1933*. London: Thames and Hudson Ltd.. ISBN: 0-86565-117-5, s.p.)



**Figura 75** – Fotografia da peça 'Protivogazy' (Máscaras de gás), 1923. Representação na fábrica. (Apud<http://www.thething.it/snafu/?p=96>)



**Figuras 76 e 77** – Colectivo Art Sociologique, Cima: Encontro no mercado de Perpignan, 1976 Baixo: Foto de estudantes com a comunidade catalã e cigana em Perpignan, 1976 (Apud<http://hyperhumanisme.blogspot.pt/search/label/art%20sociologique%20%C3%A0%20Perpignan>)



**Figura 78** – Capa de 'The Blind Man' n°2, Nova Iorque, Maio 1917. (Apud<http://sdr.lib.uiowa.edu/dada/blindman/2/c-over.htm>)



**Figura 79** – Página 4 de 'The Blind Man' n°2, Nova Iorque, Maio 1917. (Apud<http://sdr.lib.uiowa.edu/dada/blindman/2/>)



# THE BLIND MAN

## *The Richard Mutt Case*

*They say any artist paying six dollars may exhibit.*

*Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.*

*What were the grounds for refusing Mr. Mutt's fountain:—*

- 1. Some contended it was immoral, vulgar.*
- 2. Others, it was plagiarism, a plain piece of plumbing.*

*Now Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.*

*Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object.*

*As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.*

## **“Buddha of the Bathroom”**

I suppose monkeys hated to lose their tail. Necessary, useful and an ornament, monkey imagination could not stretch to a tailless existence (and frankly, do you see the biological beauty of our loss of them?), yet now that we are used to it, we get on pretty well without them. But evolution is not pleasing to the monkey race; “there is a death in every change” and we monkeys do not love death as we should. We are like those philosophers whom Dante placed in his Inferno with their heads set the wrong way on their shoulders. We walk forward looking backward, each with more of his predecessors’ personality than his own. Our eyes are not ours.

The ideas that our ancestors have joined together let no man put asunder! In *La Dissociation des Idees*, Remy de Gourmont, quietly analytic, shows how sacred is the marriage of ideas. At least one charm-

ing thing about our human institution is that although a man marry he can never be *only* a husband. Besides being a money-making device and the *one* man that *one* woman can sleep with in legal purity without sin he may even be as well some other woman’s very personification of her abstract idea. Sin, while to his employees he is nothing but their “Boss,” to his children only their “Father,” and to himself certainly something more complex.

But with objects and ideas it is different. Recently we have had a chance to observe their meticulous monogamy.

When the jurors of *The Society of Independent Artists* fairly rushed to remove the bit of sculpture called the *Fountain* sent in by Richard Mutt, because the object was irrevocably associated in their atavistic minds with a certain natural function of a secretive sort. Yet to any “innocent” eye

**Figura 80** – Fac-símile página 5 de 'The Blind Man' n°2, Nova Iorque, Maio 1917.  
(Apud<http://sdr.lib.uiowa.edu/dada/blindman/2/05.htm>)

how pleasant is its chaste simplicity of line and color! Someone said, "Like a lovely Buddha"; someone said, "Like the legs of the ladies by Cezanne"; but have they not, those ladies, in their long, round nudity always recalled to your mind the calm curves of decadent plumbers' porcelains?

At least as a touchstone of Art how valuable it might have been! If it be true, as Gertrude Stein says, that pictures that are right stay right, consider, please, on one side of a work of art with excellent references from the Past, the *Fountain*, and on the other almost anyone of the majority of pictures now blushing along the miles of wall in the Grand Central Palace of ART. Do you see what I mean?

Like Mr. Mutt, many of us had quite an exorbitant notion of the independence of the Independents. It was a sad surprise to learn of a Board of Censors sitting upon the ambiguous question, What is ART?

To those who say that Mr. Mutt's exhibit may be Art, but is it the art of Mr. Mutt since a plumber made it? I reply simply that the *Fountain* was not made by a plumber but by the force of an imagination; and of imagination it has been said, "All men are shocked by it and some overthrown by it." There are those of my intimate acquaintance who pretending to admit the imaginative vigor of Mr. Mutt and his porcelain, slyly quoted to me a story told by Montaigne in his *Force of the Imagination* of a man, whose Latin name I can by no means remember, who so studied the very "essence and motion of folly" as to unsettle his initial judgment forevermore; so that through overmuch wisdom he became a fool. It is a pretty story, but in defense of Mr. Mutt I must in justice point out that our merry Montaigne

is a garrulous and gullible old man, neither safe nor scientific, who on the same subject seriously cites by way of illustration, how by the strength simply of her imagination, a white woman gave birth to a "black-amoor"! So you see how he is good for nothing but quotation, M. Montaigne.

Then again, there are those who anxiously ask, "Is he serious or is he joking?" Perhaps he is both! Is it not possible? In this connection I think it would be well to remember that the sense of the ridiculous as well as "the sense of the tragic increases and declines with sensuousness." It puts it rather up to you. And there is among us to-day a spirit of "blague" arising out of the artist's bitter vision of an over-institutionalized world of stagnant statistics and antique axioms. With a frank creed of immutability the Chinese worshipped their ancestors and dignity took the place of understanding; but we who worship Progress, Speed and Efficiency are like a little dog chasing after his own wagging tail that has dazzled him. Our ancestor-worship is without grace and it is because of our conceited hypocrisy that our artists are sometimes sad, and if there is a shade of bitter mockery in some of them it is only there because they know that the joyful spirit of their work is to this age a hidden treasure.

But pardon my praise for, sayeth Nietzsche, "In praise there is more obtrusiveness than in blame"; and so as not to seem officiously sincere or subtly serious, I shall write in above, with a perverse pen, a neutral title that will please none; and as did Remy de Gourmont, that gentle cynic and monkey without a tail, I, too, conclude with the most profound word in language and one which cannot be argued—a pacific Perhaps!

LOUISE NORTON.

#### FOR RICHARD MUTT

One must say every thing,—  
then no one will know.  
To know nothing is to say  
a great deal.  
So many say that they say  
nothing,—but these never really send.  
For some there is no stopping.  
Most stop or get a style.

When they stop they make  
a convention.  
That is their end.  
For the going every thing  
has an idea.  
The going run right along.  
The going just keep going.

C. DEMUTH.

Figura 81 – Fac-símile página 6 de 'The Blind Man' n°2, Nova Iorque, Maio 1917.  
(Apud <http://sdrc.lib.uiowa.edu/dada/blindman/2/05.htm>)





**Figura 82** – Man Ray, Marcel Duchamp en Rose Sélavy, c. 1920-21, impressão em gelatina de prata, 21.6 x 17.3 cm.  
(Apud <http://www.philamuseum.org/collections/permanen/t/56973.html>)



**Figura 83** – Man Ray, Marcel Duchamp en Rose Sélavy, 1921, negativo de gelatina de brometo de prata sobre vidro, 12 x 9 cm.  
(Apud [http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR\\_R-a9a75fc686a6349a7d8291779614928&param.idSource=FR\\_O-5051d2bdf21e6e601b4d50178cddb93d](http://www.centrepompidou.fr/cpv/ressource.action?param.id=FR_R-a9a75fc686a6349a7d8291779614928&param.idSource=FR_O-5051d2bdf21e6e601b4d50178cddb93d))



**Figura 84** – Rirkrit Tiravanija, Untitled 1992/1995 (free/still) Fotografia da *performance*/instalação, 1992/1995/2007/2011, dim. variáveis.  
(Apud [http://www.moma.org/collection/browse\\_results.php?criteria=O%3AAD%3AE%3A7479&page\\_number=2&template\\_id=1&sort\\_order=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A7479&page_number=2&template_id=1&sort_order=1))



**Figura 85** – Rirkrit Tiravanija, Untitled 1992/1995 (free/still) Fotografia da *performance*/instalação, 1992/1995/2007/2011, dim. variáveis.  
(Apud [http://www.moma.org/collection/browse\\_results.php?criteria=O%3AAD%3AE%3A7479&page\\_number=2&template\\_id=1&sort\\_order=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A7479&page_number=2&template_id=1&sort_order=1))



## **PARTE 2**

### **DA DILUIÇÃO À SIMBIOSE ENTRE ARTE E REALIDADE**



**Figura 86** – Richard Serra, Tilted Arc 1981,  
Ferro, 365.7 x 3657.6 x 30.45 cm (destruída)  
Foto: Anne Chauvet  
(Apud <http://www.tate.org.uk/context-comment/articles/gallery-lost-art-richard-serra>)



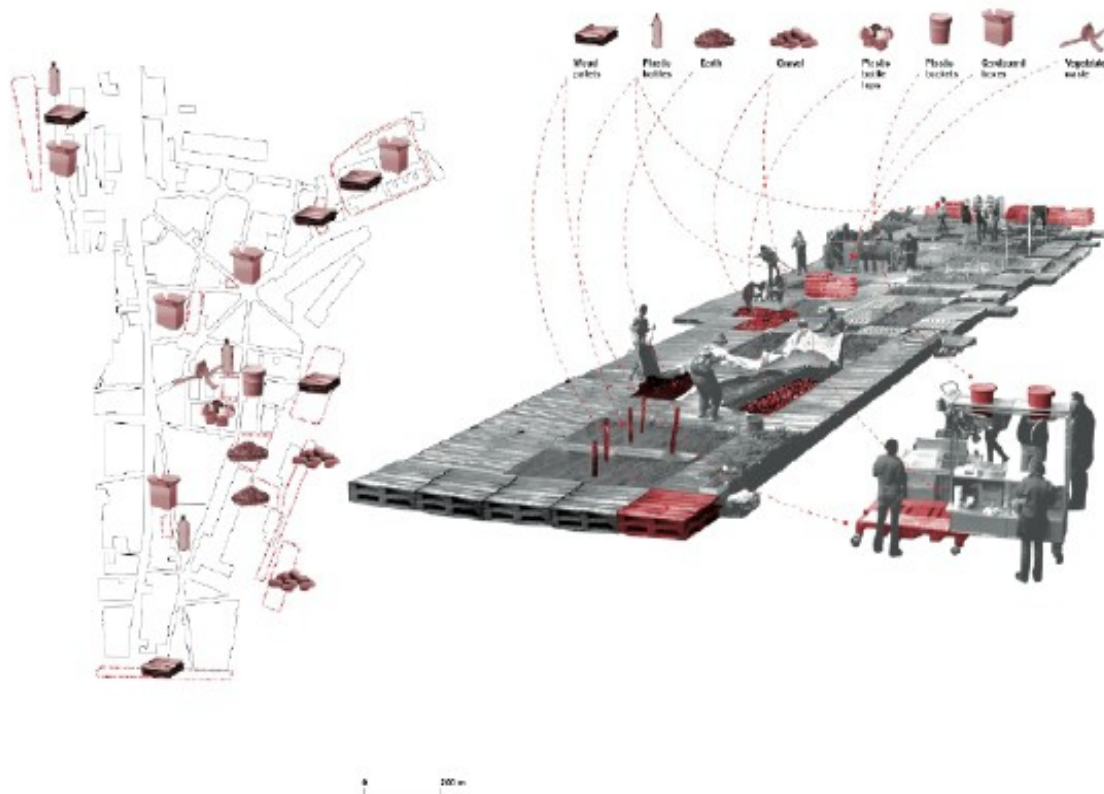
Table 3.1 A 'grid' of spatial practices

	<i>Accessibility and distanciation</i>	<i>Appropriation and use of space</i>	<i>Domination and control of space</i>	<i>Production of space</i>
Material spatial practices (experience)	flows of goods, money, people labour power, information, etc.; transport and communications systems; market and urban hierarchies; agglomeration	land uses and built environments; social spaces and other 'turf' designations; social networks of communication and mutual aid	private property in land; state and administrative divisions of space; exclusive communities and neighbourhoods; exclusionary zoning and other forms of social control (policing and surveillance)	production of physical infrastructures (transport and communications; built environments; land clearance, etc.); territorial organization of social infrastructures (formal and informal)
Representations of space (perception)	social, psychological and physical measures of distance; map-making; theories of the 'friction of distance' (principle of least effort, social physics, range of a good, central place and other forms of location theory)	personal space; mental maps of occupied space; spatial hierarchies; symbolic representation of spaces; spatial 'discourses'	forbidden spaces; 'territorial imperatives'; community; regional culture; nationalism; geopolitics; hierarchies	new systems of mapping, visual representation, communication, etc.; new artistic and architectural 'discourses'; semiotics.
Spaces of representation (imagination)	attraction/repulsion; distance/desire; access/denial; transcendence 'medium is the message'.	familiarity; hearth and home; open places; places of popular spectacle (streets, squares, markets); iconography and graffiti; advertising	unfamiliarity; spaces of fear; property and possession; monumentality and constructed spaces of ritual; symbolic barriers and symbolic capital; construction of 'tradition'; spaces of repression	utopian plans; imaginary landscapes; science fiction ontologies and space; artists' sketches; mythologies of space and place; poetics of space spaces of desire

Source: in part inspired by Lefebvre (1974)

**Figura 87:** David Harvey, 'Tabela das práticas sociais'.

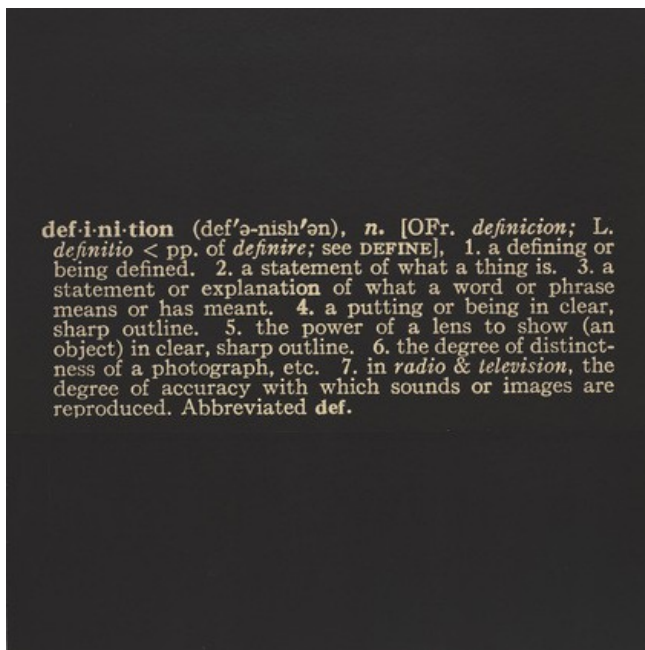
(Apud Harvey, D. (1990) *The Condition of Postmodernity: An Enquiry into the origins of Cultural Change*. Cambridge, Oxford: Blackwell Publishers. ISBN: 0-631-16292-5, p.221)



**Figura 88** – Atelier d'architecture autogérée (aaa), Ecobox, 2001-2005.  
 Mapa da intervenção e maquete gráfica da estrutura urbana  
 (Apud <http://www.urbantactics.org/projects/ecobox/ecobox.html>)



**Figura 89** – Atelier d'architecture autogérée (aaa), Ecobox, 2001-2005.  
 Fotomontagem do projecto  
 (Apud <http://www.urbantactics.org/projects/ecobox/ecobox.html>)



**Figura 90** – Joseph Kosuth, Titled (Art as Idea as Idea) The Word "Definition", 1966-68, montagem fotográfica, 144.8 x 144.8 cm.  
(Apud [http://www.moma.org/collection/object.php?object\\_id=1374381](http://www.moma.org/collection/object.php?object_id=1374381))



**Figura 91** – ORLAN, 1.<sup>a</sup> Performance-Cirurgia, 1990. Fotografia, 165 X 110 cm.  
(Apud <http://www.orlan.eu/works/performance-2/>)



**Figura 92** – ORLAN, 'Omnipresence, 7.<sup>a</sup> Performance-Cirurgia, 1993, Nova Iorque. Fotografia, 165 X 110 cm.  
(Apud <http://www.orlan.eu/works/performance-2/>)



**Figura 93** – ORLAN, 'Reincarnation of Saint ORLAN', Performance-Cirurgia, 1990.  
(Apud <http://www.orlan.eu/works/performance-2/>)

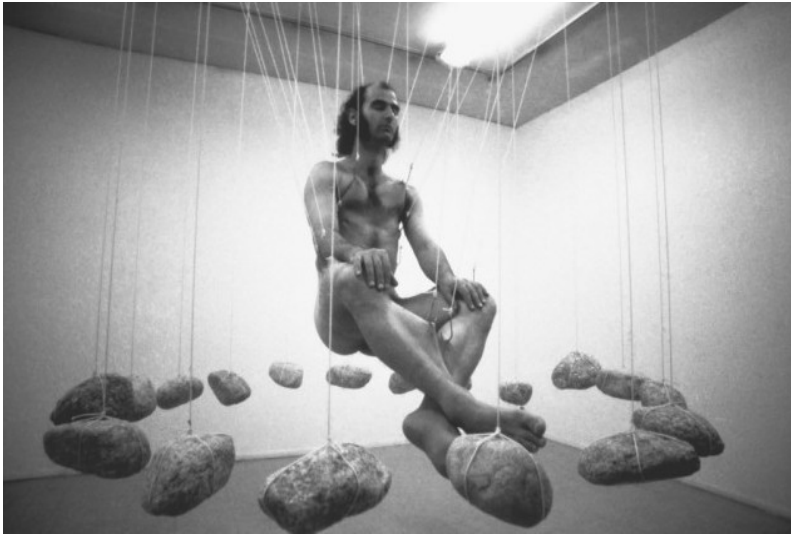




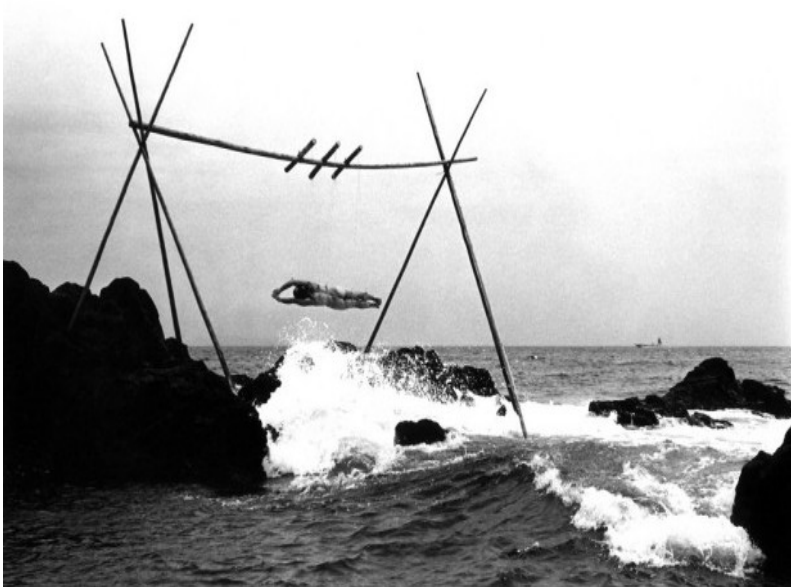
**Figura 94** – ORLAN, 'Sucessful Operation', 4.<sup>a</sup> Performance-Cirurgia, 1991, Paris.  
Fotografia, 165 X 110 cm.  
(Apud <http://www.orlan.eu/works/performance-2/>)



**Figura 95** - ORLAN, 'Sucessful Operation', 4.<sup>a</sup> Performance-Cirurgia, 1991, Paris.  
Fotografia, 165 X 110 cm.  
(Apud <http://www.orlan.eu/works/performance-2/>)



**Figura 96** - Stelarc, 'Sitting/Swaying: Event for Rock Suspension'.  
(Apud <http://stelarc.org/?catID=20290>)



**Figura 97** - Stelarc, 'Seaside Suspension: Event for Wind and Waves', Jogashima, Miura, 1981.  
(Apud <http://stelarc.org/?catID=20290/>)



**Figura 98** - Stelarc, 'City Suspension', Sobre o Royal Theatre, Copenhaga, 1985.  
(Apud <http://stelarc.org/?catID=20290/>)

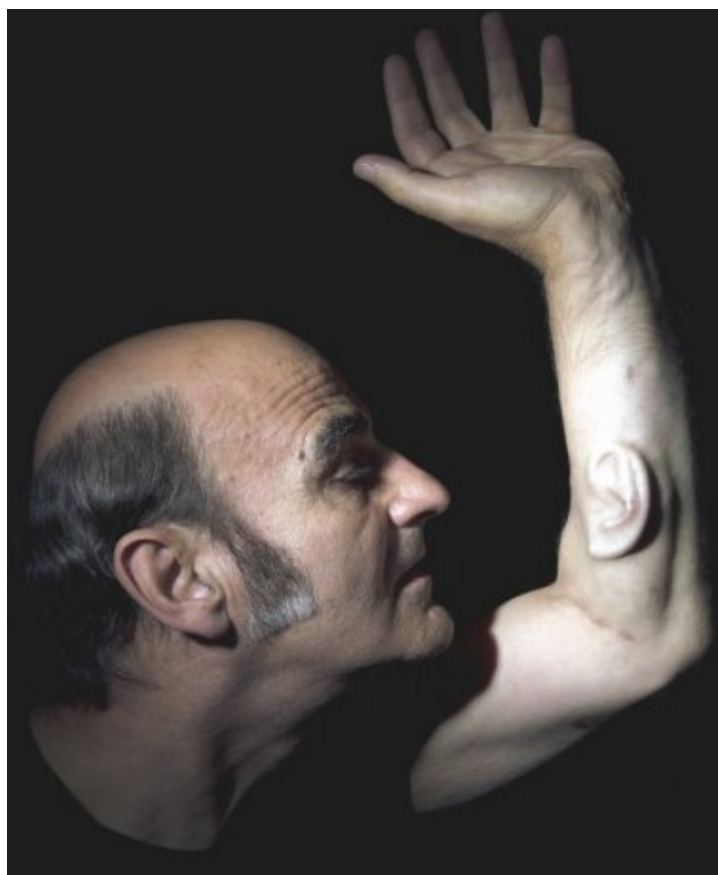




**Figura 99** - Stelarc, 'Ear on Arm', 2003- .  
Fotografia do implante da orelha  
(Apud <http://stelarc.org/?catID=20290/>)



**Figura 100** - Stelarc, 'Ear on Arm', 2003- .  
Fotografia de uma das cirúrgias  
(Apud <http://stelarc.org/?catID=20290/>)

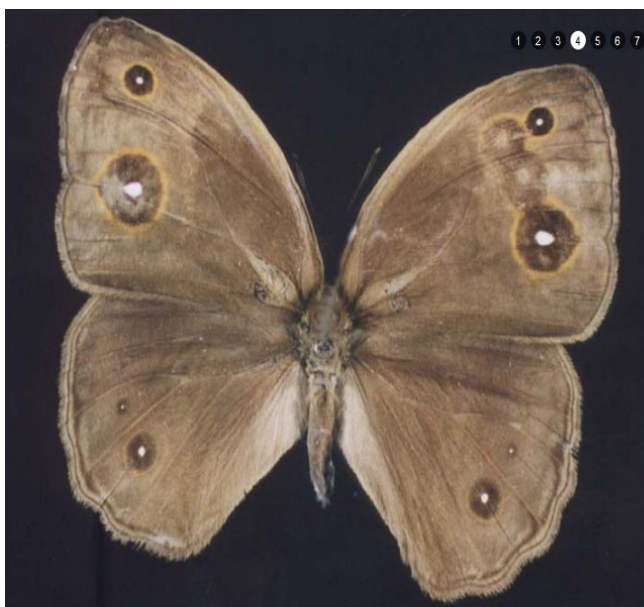


**Figura 101** - Stelarc, 'Ear on Arm', 2003- .  
Fotografia da orelha implantada no braço do artista.  
(Apud <http://stelarc.org/?catID=20290/>)





**Figura 103** – Marta de Menezes, 'Nature?', 1999-2000. Fotografia parcial da instalação.  
(Apud <http://martademenezes.com/portfolio/projects/>)



**Figura 104** – Marta de Menezes, 'Nature?', 1999-2000. Fotografia de borboleta intervencionada.  
(Apud <http://martademenezes.com/portfolio/projects/>)



**Figura 105** – Marta de Menezes, 'Nature?', 1999-2000. Fotografia de borboleta intervencionada.  
(Apud <http://martademenezes.com/portfolio/projects/>)





**Figura 106** – Eduardo Kac, Edunia (História Natural do Enigma), 2003-2008. Fotografia da flor com o ADN do artista  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 107** – Eduardo Kac, História Natural do Enigma, 2003-2008. Fotografia do artista com a flor.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)

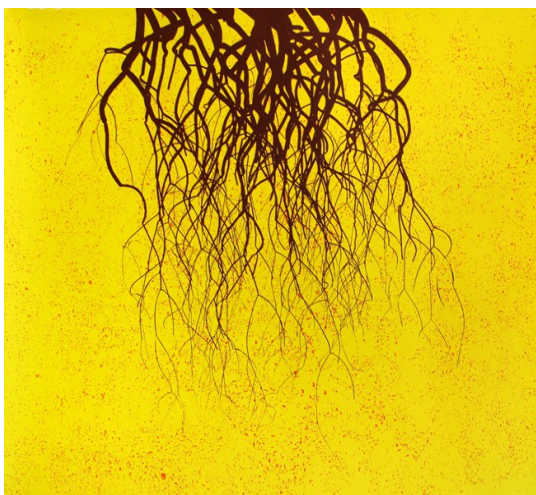


**Figura 108** – Eduardo Kac, 'Singularis' (História Natural do Enigma), 2003-2008. Escultura, fibra de vidro e metal, 36,6 X 62 X 21,6 cm.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 109** – Eduardo Kac, 'Pacotes de sementes de Edunia' (História Natural do Enigma), 2003-2008. papel artesanal e magnético, 10,16 X 20,32 cm cada.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)

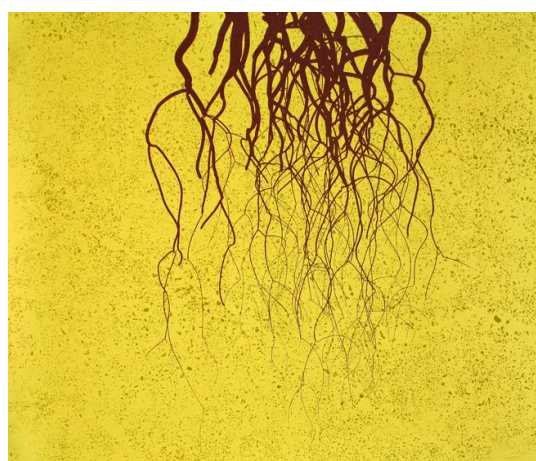




**Figura 110** – Eduardo Kac, 'Edunia Seed Pack Study I' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 111** – Eduardo Kac, 'Edunia Seed Pack Study II' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



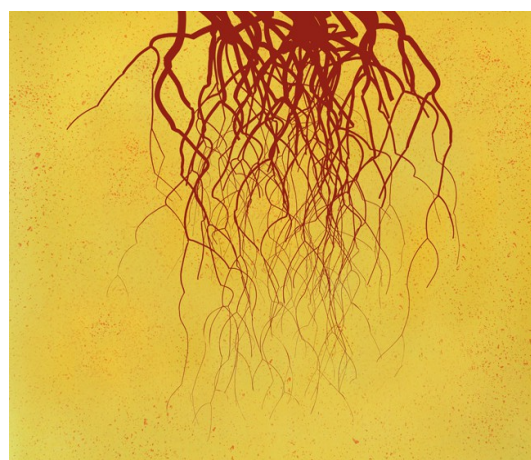
**Figura 112** – Eduardo Kac, 'Edunia Seed Pack Study III' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 113** – Eduardo Kac, 'Edunia Seed Pack Study IV' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 114** – Eduardo Kac, 'Edunia Seed Pack Study V' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)



**Figura 115** – Eduardo Kac, 'Edunia Seed Pack Study VI' (História Natural do Enigma), 2006, litografia, 55,88 X 76,2 cm. Edição 15 exemplares.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)





**Figura 116** – Eduardo Kac, 'Misterium Magnum I-VIII' (História Natural do Enigma), aguarela s/ papel artesanal 25 X 32 cm.  
(Apud <http://www.ekac.org/nat.hist.enig.html/>)





**Figura 117** – Eduardo Kac, 'Plantimal I-VI' (História Natural do Enigma), fotografia 42 X 42 cm cada. (Apud <http://www.ekac.org/nat.hist.enig.html/>)





[murmur] is an audio documentary project that collects and makes available stories and personal memories set in specific locations in the Junction and the surrounding neighbourhood. At each of these locations, a green [murmur] sign with a telephone number and six-digit location code marks where these stories are available. Use the map on this card to find the sign locations, then use your mobile phone to call the number on the sign to listen to the stories.



press **3** for next story

press **0** for help

press **\*** to cancel

press **#** to leave your own story

Stories can also be heard at [www.murmutoronto.ca](http://www.murmutoronto.ca). Contact us at [info@murmutoronto.ca](mailto:info@murmutoronto.ca).



**Figura 118** – [Murmur], Frente e verso do postal com um dos mapas da localização do projecto e as instruções.  
(Apud <http://murmutoronto.ca/junction/>)





**Figura 119** – [Murmur], Mapa do centro de Toronto com a indicação dos locais onde existem pontos de audição das histórias.  
(Apud <http://murmurtoronto.ca/junction/>)





**Figura 120** – Oda Projesi, Fotografia de piquenique organizado pelo colectivo em Galata, 2003.  
(Apud Özcan, D. (2011) 'Art's indecent proposal: collaboration. An attempt to think collectively'. In *OnCurating*, Nr 11, p.54.)



**Figura 121** – Oda Projesi, 'Locked Room' de Günes Savas (Da série 'One day in the room') Galata, 2000.  
(Apud Özcan, D. (2011) 'Art's indecent proposal: collaboration. An attempt to think collectively'. In *OnCurating*, Nr 11, p.61.)



**Figura 122** – Oda Projesi, 'Bring an object from your home' de Özge Açikkol (Da série 'One day in the room') Galata, 2000.  
(Apud Özcan, D. (2011) 'Art's indecent proposal: collaboration. An attempt to think collectively'. In *OnCurating*, Nr 11, p.65.)

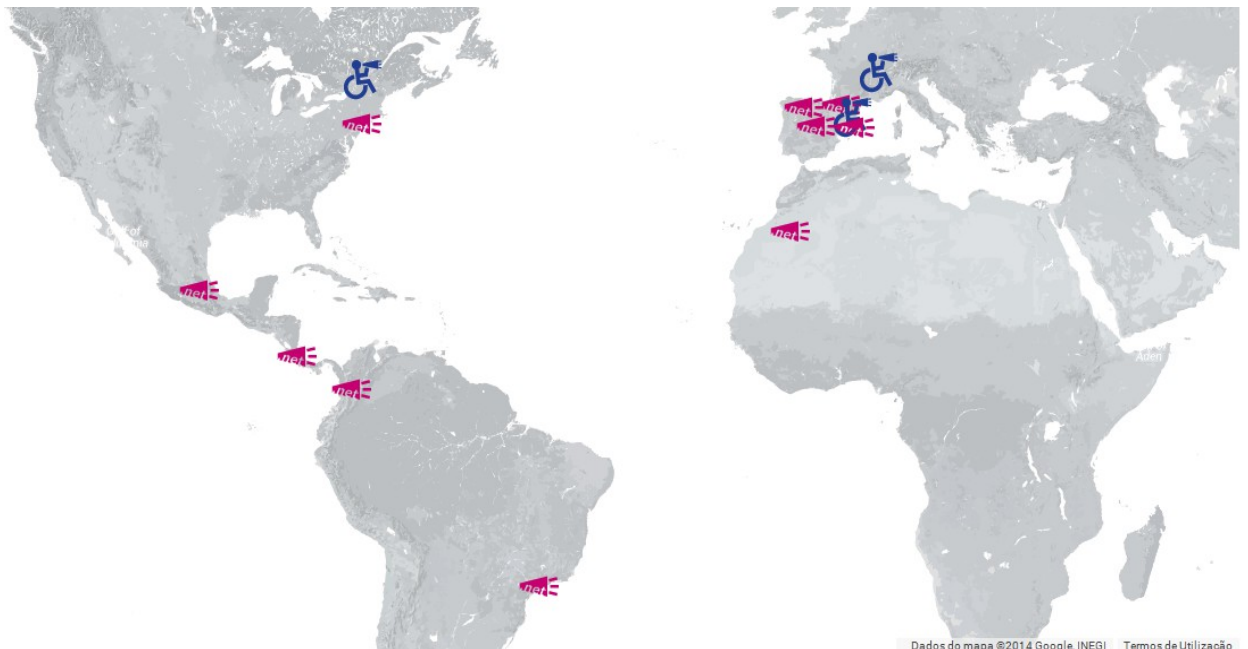




**Figura 123** – Oda Projesi, 'So far so good' com Nadin Reschke, Galata, Istambul, 2004.  
(Apud Özcan, D. (2011) 'Art's indecent proposal: collaboration. An attempt to think collectively'. In *OnCurating*, Nr 11, p.65.)



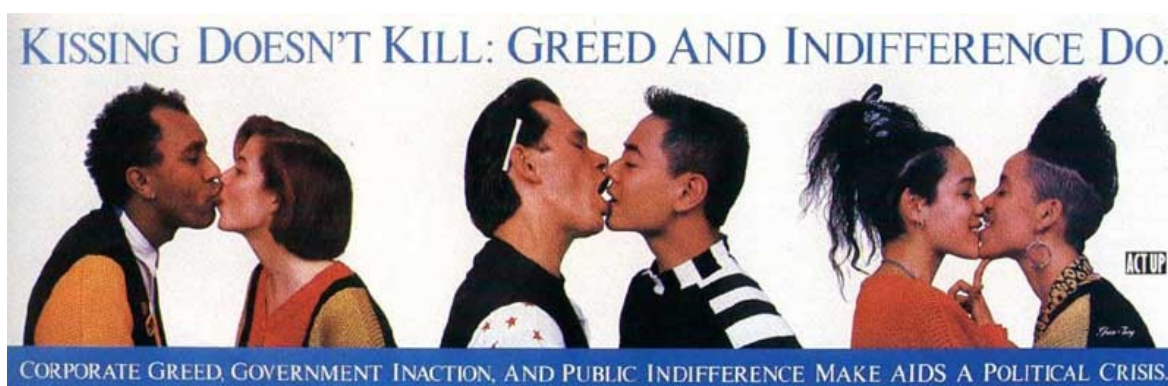
**Figura 124** – Oda Projesi, 'A random day in the room', Galata, Istambul, 2000.  
(Apud Özcan, D. (2011) 'Art's indecent proposal: collaboration. An attempt to think collectively'. In *OnCurating*, Nr 11, p.65.)



**Figura 125** – Antoni Abad, 'Megafone.net', 2003-. Mapa mundial com a sinalização dos locais onde o projecto se desenvolveu até ao momento.  
(Apud <http://www.megafone.net/site/index>)



**Figura 126** – Alfredo Jaar, 'Untitled (Newsweek)', 1994. Do projecto 'Rwanda Project', 1994-2000. Instalação. Foto: Exposição 'An Aesthetics of Resistance': NGBK, Berlinische Galerie, Alte Nationalgalerie, Berlim, 2012.  
(Apud [http://universes-in-universe.org/eng/magazine/articles/2012/alfredo\\_jaar/photo\\_tour/berlinische\\_galerie/19](http://universes-in-universe.org/eng/magazine/articles/2012/alfredo_jaar/photo_tour/berlinische_galerie/19))



**Figura 127** – Gran Fury, 'Kissing doesn't kill', 1989-1990. Poster.  
(Apud <http://www.nyuaa.com/works/kissing-doesnt-kill-gran-fury/>)



**Figuras 128 e 129** – Gran Fury, 'Kissing doesn't kill', 1989-1990. Poster colado em transportes públicos.  
(Apud <http://www.nyuaa.com/works/kissing-doesnt-kill-gran-fury/>)









**Figuras 133 e 134** – Critical Art Ensemble (CAE) com Beatriz da Costa e Claire Pentecost, 'Molecular Invasion', 2002-2004. Corcoran Museum, Washington DC. Fotos: Participante a comparar amostras de diferentes sementes e participantes a activarem a máquina de libertação da bactéria.  
(Apud <http://www.critical-art.net/Biotech.html>)



**Figura 135** – Reclaim the Streets, 1996, Cartaz.  
(Apud <http://www.daveches.co.uk/features/rts>)



**Figura 136** – Reclaim the Streets, 1996, Cartaz.  
(Apud <http://www.daveches.co.uk/features/rts>)





**Figura 137** – Reclaim the Streets, Protesto em Angel, 1995. Foto: Stuart Franklin  
(Apud <http://www.magnumphotos.com/C.aspx?VP3=SearchResult&VBID=2K1HZOQ1IG8IMT&SMLS=1&RW=1266&RH=641>)



**Figura 138** – Reclaim the Streets, Protesto em Oxford, 1997. Foto: Ian Berry  
(Apud <https://www.magnumphotos.com/image/LON10420.html>)



**Figura 139** – Reclaim the Streets e Another World is possible, Protesto em Nova Iorque, 2002. Foto: Alex Webb  
(Apud <http://www.magnumphotos.com/C.aspx?VP3=SearchResult&VBID=2K1HZOQ1IG8IMT&SMLS=1&RW=1266&RH=641>)



**Figura 140** – Reclaim the Streets, Protesto em Nova Iorque, 2002. Foto: Alex Webb  
(Apud <http://www.magnumphotos.com/C.aspx?VP3=SearchResult&VBID=2K1HZOQ1IG8IMT&SMLS=1&RW=1266&RH=641>)



**Figura 141** – Reclaim the Streets, Protesto na M41, Londres, 1996. Foto: Protestante a festejar a ocupação da auto-estrada.  
(Apud <http://www.urban75.org/photos/protest/m4103.html>)



**Figura 142** – Reclaim the Streets, Protesto na M41, Londres, 1996. Foto: Protestantes a ocupar a auto-estrada.  
(Apud <http://www.urban75.org/photos/protest/m4103.html>)





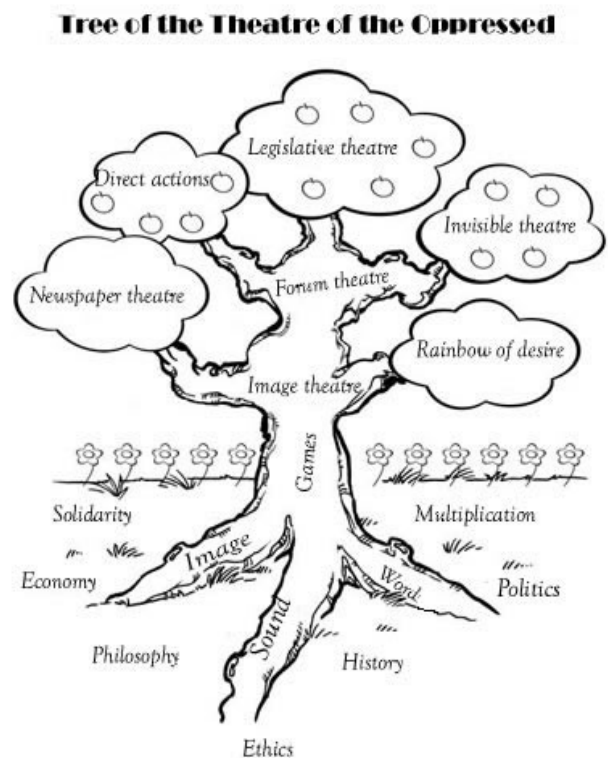
**Figura 143** – Reclaim the Streets, Protesto na M41, Londres, 1996. Foto: Crianças a brincar num recinto de areia colocado na auto-estrada.  
(Apud <http://www.urban75.org/photos/protest/m4103.html>)



**Figura 144** – Reclaim the Streets, Protesto na M41, Londres, 1996. Foto: Actuação *performers* entre manifestantes.  
(Apud <http://www.urban75.org/photos/protest/m4103.html>)



**Figura 145** – Reclaim the Streets, Protesto na M41, Londres, 1996. Foto: Actuação *performers* entre manifestantes.  
(Apud <http://www.urban75.org/photos/protest/m4103.html>)



**Figura 146** – Augusto Boal, Árvore do Teatro do Oprimido.  
(Apud <http://www.theatreoftheoppressed.org/en/index.php?useFlash=0>)